

SEINEN FREUNDEN  
CARL HAFNER. OTTO v. KÖNIGSLÖW. JOHN BÖIE.

Die  
**QUARTETTE**  
für  
2 Violinen, Viola und Violoncell  
componirt  
von  
**CARL G. P. GRÄDENER.**

Nº I. OP. 12.  
Pr. 5 Mk. 50 Pf.

Nº II. OP. 17.  
Pr. 5 Mk. 50 Pf.

Nº III. OP. 29.  
Pr. 5 Mk. 50 Pf.

*Eigenthum des Verlegers.*

LEIPZIG u. WINTERTHUR, J. RIETER-BIEDERMANN.

132. 133. 134.

135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150.

# Quartett I.

## Violine 1.

C.G.P. Grädener, Op. 12.

Molto Allegro.

## Violine 1.

## Violine 1.

Viol. II. **Q** *tranquillo*

*mf*

*pp* *f* *cresc.*

**R** *f*

*ff* *largo*

*ff* *ff* **S** *f*

*ff* *ff* *sempre f*

*f* *cresc.* *ff*

*sempre ff*

*p* *mf* **1**

## Violine 1.

**C** *f*

*f* *tranquillo* *dolce* **3**

*sfz*

*sfz* *sf*

**D** *p* *pp* *cresc.*

*cresc.* *f* **1** *pp* **11** *f*

*arco* **E** *f* *cresc.*

*ff*

*dolce* **2**

**1 F** **3** *pp* *p* **2**

112

9

1.  $\frac{1}{2}$  2.  $\frac{1}{3}$  3.  $\frac{1}{4}$  4.  $\frac{1}{5}$  5.  $\frac{1}{6}$  6.  $\frac{1}{7}$  7.  $\frac{1}{8}$  8.  $\frac{1}{9}$  9.  $\frac{1}{10}$  10.  $\frac{1}{11}$  11.  $\frac{1}{12}$  12.  $\frac{1}{13}$  13.  $\frac{1}{14}$  14.  $\frac{1}{15}$  15.  $\frac{1}{16}$  16.  $\frac{1}{17}$  17.  $\frac{1}{18}$  18.  $\frac{1}{19}$  19.  $\frac{1}{20}$  20.  $\frac{1}{21}$  21.  $\frac{1}{22}$  22.  $\frac{1}{23}$  23.  $\frac{1}{24}$  24.  $\frac{1}{25}$  25.  $\frac{1}{26}$  26.  $\frac{1}{27}$  27.  $\frac{1}{28}$  28.  $\frac{1}{29}$  29.  $\frac{1}{30}$  30.  $\frac{1}{31}$  31.  $\frac{1}{32}$  32.  $\frac{1}{33}$  33.  $\frac{1}{34}$  34.  $\frac{1}{35}$  35.  $\frac{1}{36}$  36.  $\frac{1}{37}$  37.  $\frac{1}{38}$  38.  $\frac{1}{39}$  39.  $\frac{1}{40}$  40.  $\frac{1}{41}$  41.  $\frac{1}{42}$  42.  $\frac{1}{43}$  43.  $\frac{1}{44}$  44.  $\frac{1}{45}$  45.  $\frac{1}{46}$  46.  $\frac{1}{47}$  47.  $\frac{1}{48}$  48.  $\frac{1}{49}$  49.  $\frac{1}{50}$  50.  $\frac{1}{51}$  51.  $\frac{1}{52}$  52.  $\frac{1}{53}$  53.  $\frac{1}{54}$  54.  $\frac{1}{55}$  55.  $\frac{1}{56}$  56.  $\frac{1}{57}$  57.  $\frac{1}{58}$  58.  $\frac{1}{59}$  59.  $\frac{1}{60}$  60.  $\frac{1}{61}$  61.  $\frac{1}{62}$  62.  $\frac{1}{63}$  63.  $\frac{1}{64}$  64.  $\frac{1}{65}$  65.  $\frac{1}{66}$  66.  $\frac{1}{67}$  67.  $\frac{1}{68}$  68.  $\frac{1}{69}$  69.  $\frac{1}{70}$  70.  $\frac{1}{71}$  71.  $\frac{1}{72}$  72.  $\frac{1}{73}$  73.  $\frac{1}{74}$  74.  $\frac{1}{75}$  75.  $\frac{1}{76}$  76.  $\frac{1}{77}$  77.  $\frac{1}{78}$  78.  $\frac{1}{79}$  79.  $\frac{1}{80}$  80.  $\frac{1}{81}$  81.  $\frac{1}{82}$  82.  $\frac{1}{83}$  83.  $\frac{1}{84}$  84.  $\frac{1}{85}$  85.  $\frac{1}{86}$  86.  $\frac{1}{87}$  87.  $\frac{1}{88}$  88.  $\frac{1}{89}$  89.  $\frac{1}{90}$  90.  $\frac{1}{91}$  91.  $\frac{1}{92}$  92.  $\frac{1}{93}$  93.  $\frac{1}{94}$  94.  $\frac{1}{95}$  95.  $\frac{1}{96}$  96.  $\frac{1}{97}$  97.  $\frac{1}{98}$  98.  $\frac{1}{99}$  99.  $\frac{1}{100}$  100.  $\frac{1}{101}$  101.  $\frac{1}{102}$  102.  $\frac{1}{103}$  103.  $\frac{1}{104}$  104.  $\frac{1}{105}$  105.  $\frac{1}{106}$  106.  $\frac{1}{107}$  107.  $\frac{1}{108}$  108.  $\frac{1}{109}$  109.  $\frac{1}{110}$  110.  $\frac{1}{111}$  111.  $\frac{1}{112}$  112.  $\frac{1}{113}$  113.  $\frac{1}{114}$  114.  $\frac{1}{115}$  115.  $\frac{1}{116}$  116.  $\frac{1}{117}$  117.  $\frac{1}{118}$  118.  $\frac{1}{119}$  119.  $\frac{1}{120}$  120.  $\frac{1}{121}$  121.  $\frac{1}{122}$  122.  $\frac{1}{123}$  123.  $\frac{1}{124}$  124.  $\frac{1}{125}$  125.  $\frac{1}{126}$  126.  $\frac{1}{127}$  127.  $\frac{1}{128}$  128.  $\frac{1}{129}$  129.  $\frac{1}{130}$  130.  $\frac{1}{131}$  131.  $\frac{1}{132}$  132.  $\frac{1}{133}$  133.  $\frac{1}{134}$  134.  $\frac{1}{135}$  135.  $\frac{1}{136}$  136.  $\frac{1}{137}$  137.  $\frac{1}{138}$  138.  $\frac{1}{139}$  139.  $\frac{1}{140}$  140.  $\frac{1}{141}$  141.  $\frac{1}{142}$  142.  $\frac{1}{143}$  143.  $\frac{1}{144}$  144.  $\frac{1}{145}$  145.  $\frac{1}{146}$  146.  $\frac{1}{147}$  147.  $\frac{1}{148}$  148.  $\frac{1}{149}$  149.  $\frac{1}{150}$  150.  $\frac{1}{151}$  151.  $\frac{1}{152}$  152.  $\frac{1}{153}$  153.  $\frac{1}{154}$  154.  $\frac{1}{155}$  155.  $\frac{1}{156}$  156.  $\frac{1}{157}$  157.  $\frac{1}{158}$  158.  $\frac{1}{159}$  159.  $\frac{1}{160}$  160.  $\frac{1}{161}$  161.  $\frac{1}{162}$  162.  $\frac{1}{163}$  163.  $\frac{1}{164}$  164.  $\frac{1}{165}$  165.  $\frac{1}{166}$  166.  $\frac{1}{167}$  167.  $\frac{1}{168}$  168.  $\frac{1}{169}$  169.  $\frac{1}{170}$  170.  $\frac{1}{171}$  171.  $\frac{1}{172}$  172.  $\frac{1}{173}$  173.  $\frac{1}{174}$  174.  $\frac{1}{175}$  175.  $\frac{1}{176}$  176.  $\frac{1}{177}$  177.  $\frac{1}{178}$  178.  $\frac{1}{179}$  179.  $\frac{1}{180}$  180.  $\frac{1}{181}$  181.  $\frac{1}{182}$  182.  $\frac{1}{183}$  183.  $\frac{1}{184}$  184.  $\frac{1}{185}$  185.  $\frac{1}{186}$  186.  $\frac{1}{187}$  187.  $\frac{1}{188}$  188.  $\frac{1}{189}$  189.  $\frac{1}{190}$  190.  $\frac{1}{191}$  191.  $\frac{1}{192}$  192.  $\frac{1}{193}$  193.  $\frac{1}{194}$  194.  $\frac{1}{195}$  195.  $\frac{1}{196}$  196.  $\frac{1}{197}$  197.  $\frac{1}{198}$  198.  $\frac{1}{199}$  199.  $\frac{1}{200}$  200.  $\frac{1}{201}$  201.  $\frac{1}{202}$  202.  $\frac{1}{203}$  203.  $\frac{1}{204}$  204.  $\frac{1}{205}$  205.  $\frac{1}{206}$  206.  $\frac{1}{207}$  207.  $\frac{1}{208}$  208.  $\frac{1}{209}$  209.  $\frac{1}{210}$  210.  $\frac{1}{211}$  211.  $\frac{1}{212}$  212.  $\frac{1}{213}$  213.  $\frac{1}{214}$  214.  $\frac{1}{215}$  215.  $\frac{1}{216}$  216.  $\frac{1}{217}$  217.  $\frac{1}{218}$  218.  $\frac{1}{219}$  219.  $\frac{1}{220}$  220.  $\frac{1}{221}$  221.  $\frac{1}{222}$  222.  $\frac{1}{223}$  223.  $\frac{1}{224}$  224.  $\frac{1}{225}$  225.  $\frac{1}{226}$  226.  $\frac{1}{227}$  227.  $\frac{1}{228}$  228.  $\frac{1}{229}$  229.  $\frac{1}{230}$  230.  $\frac{1}{231}$  231.  $\frac{1}{232}$  232.  $\frac{1}{233}$  233.  $\frac{1}{234}$  234.  $\frac{1}{235}$  235.  $\frac{1}{236}$  236.  $\frac{1}{237}$  237.  $\frac{1}{238}$  238.  $\frac{1}{239}$  239.  $\frac{1}{240}$  240.

**Violine 1:**

The musical score for Violine 1 consists of 12 measures. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and beams. Dynamic markings include *f*, *dim.*, *p*, *ten.*, *cresc.*, *mf*, *sp*, *pp*, *espress.*, and *f*. There are also performance instructions like *1* and *2* above the staff. The score is divided into sections labeled **K**, **L**, **M**, and **N**. The final measure is marked with a double bar line and the initials *G.P.*



**Violine 1.**

Menuetto scherzando.

Trio I.

Trio II. Alla Ungarese.

1

**Violine I.**

Op. 13 Viol. II.

**Coda.**

*più f stringendo* *p riten. un poco* *f string.* *Menotti D. C.* *poi la Coda.*

**Adagio molto cantabile e sostenuto.**

**A** *pp* *f* *sf* *p* *f* *dim.* *pp* *più lento.*

**B** *pp* *f* *dim.* *pp*

**C1** *pp* *pp* *pp*

**D** *p* *cresc.* *dim.* *pp* *p*

**E** *f* *cresc.* *pp*

**F** *dim.* *pp*

**G** *pp* *cresc.* *p* *cresc.*

**H** *mf* *cresc.* *f*

*sp un poco rubato, quasi Recit.*

# Quartett I.

## Violine 2.

C.G.P. Grädener, Op. 12

Molto Allegro:

1

*f* *cresc.* *ff* *p* *f* *ff* *p* *f* *ff* *p* *mf* *p* *mf* *cresc.* *f* *3* *f* *3* *tranguillo* *dolce* *f* *f* *p* *D* *pp* *cresc.* *f* *1* *pizz.* *f* *1*

## Violine 2.

*arco*  
*p*  
*cresc.*  
*mf*  
*f*  
*cresc.*  
*ff*  
*p*  
*pp*  
*3*  
*pp*  
*2*  
*sp*  
*p*  
*sp*  
*sp*  
*p*  
*cresc.*  
*ff*  
*G*  
*cresc.*  
*6*  
*ff*  
*H*  
*f*  
*poco dim.*  
*cresc.*  
*ff*  
*I*



**Violine 2.**

1

ten.

sempre *f*

1

6

6

6

6

1

1

**K**

2

ten.

*p*

*cresc.*

*f*

*p*

**L**

*dim.*

*p*

*mf*

*p*

*mf*

*cresc.*

1

*f*

**M**

3

*p*

*pp*

*p*

**N**

*dim.* *pp*

*pp*

*p*

*poco cresc.*

*cresc.*

**O**

*mf*

*cresc.*

*f*

*p*

*mf*

*p*

*mf*

*cresc.*

1

2

*G.P.*

**Menuetto scherzando.**

## Viola

Viola

7

*sf*

*stacc.*

*f* *p* *f* *p* *f*

*stacc.*

*ff*

*stacc.*

*f* *p* *f* *p*

*ff*

12

### Trio I.

[illegible]

**Trio II. Alla Ungarese.**

**Trio II. Alla Ungarese.**

*f dim.* *p* *più f string.* *p riten. un po'*

**Violine 2.**

This page of musical notation contains 12 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings are used extensively throughout, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). Performance instructions are written in Italian, such as *Poco più lento.* (a little more slowly), *Presto*, *rall. colla parte* (rallentando with the part), and *ten.* (tenuto). The music is written in a single system, with staves connected by a brace on the left. The key signature has two flats, and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values.



## Violine 2.

Viol. 1.

**F**

*p* *cresc.* *dim.* *pp*

*cresc.* *p* *cresc.*

*mf* *cresc.*

**H**

*pp* *cresc.*

*p* *p*

*p*

*cresc.*

**I**

*f* *dim.*

*p* *cresc.* *f* *ff* *sf*

*sf* *ff* *sempre f* *f*

*dim.* *pp*

*dim.* *p*

*dopo una piccola pausa s'attacca il:*

**= Finale. Allegro vivace.**

*pp*

*1* *2* *3* *4* *5*

*p* *cresc.* *mf*

## Violine 2.

**K**

*cresc.* *f*

*f* *f* *p*

*p* *p* *cresc.*

*f* *f* *f*

*p* *p* *p*

**L**

*cresc.* *f* *sp*

*pp*

*pp*

*un poco ritard.*

*dim.*

**M** a Tempo.

*f*

*f* *pp*

*pp*

*6*

*p*

# Quartett I.

## Viola.

Molto Allegro.

C.G.P. Grädener, Op. 12.

The musical score for the Viola part of 'Quartett I.' is written in 3/4 time and features a variety of musical textures and dynamics. The piece begins with a forte (f) dynamic and a 'Molto Allegro' tempo. It includes several sections marked with letters: Section A (measures 1-4), Section B (measures 5-8), Section C (measures 9-12), and Section D (measures 13-16). The score is characterized by frequent use of slurs, accents, and dynamic markings such as *f*, *ff*, *p*, *mf*, *pp*, *cresc.*, *decresc.*, *espress.*, and *pizz.*. The piece concludes with a final forte (f) chord.

## Viola.

arco *mf*

*p*

**E**

*crise.* *ff*

*p* *p* **F** 7 *pp*

*pp* *sfpp* *p* *sf* *mf*

*p* *sf* *crise.*

**G** 1 *f* *ff* *ff*

*f*

**H** *f*

*sf* *crise.*

**I** *ff*

*ten.*

1 1



Musical score for "The Swan" by Charles-Louis Hanon, Op. 23, No. 1. The score is in 3/8 time, key of B-flat major, and consists of 16 measures. It features various musical notations including slurs, ties, and dynamic markings such as *p*, *f*, *cresc.*, and *dim.* The score is divided into sections labeled K, L, M, N, and O.

**Viola.**

**Menuetto scherzando.**

The image shows a page of a musical score for three staves. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a style typical of the Classical period, with many sixteenth and thirty-second notes. Dynamics include *p* (piano), *f* (forte), *sf* (sforzando), *ff* (fortissimo), *dim.* (diminuendo), and *sfz* (sforzando). There are also markings for *Q* and *R*, which likely refer to specific performance techniques or editions. The score is divided into sections by repeat signs and first/second endings. The bottom right corner of the page contains the text "Mozart D. C. per Trio II.".

**Viola.**

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in 3/8 time, key of B-flat major, and consists of 15 measures. It features a piano introduction with a 4-measure rest, followed by a series of eighth-note and sixteenth-note patterns. The score includes dynamic markings such as *ff*, *p*, *mf*, *f*, *dim.*, *pp*, *cresc.*, and *ritard.*, as well as tempo changes like "Poco più lento." and "Presto."

## Viola.

**N** *f* *cresc.* *ff*

**O** *pp* *dim.* *mf* *cresc.* *f*

**P** *tranquillo* *p espress.* *dim.*

**Q** *mf* *cresc.* *più f.*

**R** *ff* *largo* *ff*

**S** *f* *1*

## Trio II. Alla Ungarese.

## Viola.

*f* *dim.* *p* *più f. string.*

**Coda.** *p riten. un poco* *f string.* *Mennetti D.C. poi la Coda.* *sp* *p* *più lento* *pp*

**Adagio molto cantabile e sostenuto.** *pp* *un poco tenuto*

**A** *ten.* *sempre pp*

**B** *p* *cresc.* *pp*

**C** *pp* *poco cresc.*

**D** *p* *dim.* *pp* *p* *espress.* *cresc.*

**E** *f* *17*

## Viola.

Viol. I.

**F**

*p cresc. dim.*

**G**

*pp cresc. p cresc.*

*mf cresc. f*

**H**

*pp cresc. sf*

*cresc.*

**I**

*f dim. p sf*

*p cresc. f ff*

*f sf ff sempre f*

*dim. pp*

*dopo una piccola pausa s'attacca il:*

**=Finale. Allegro vivace.**

*pp sf sf sf*

*p*

## Viola.

*cresc. mf cresc.*

**K**

*f f f p*

*cresc. f f*

*f p*

**L**

*sf*

*pp*

*pp*

*un poco ritard. dim.*

**M a Tempo.**

*f più p*

*p*

# Quartett I.

## Violoncell.

Molto Allegro.

C.G.P. Grädener, Op.12.

The musical score for the Violoncell part of Quartett I, Op. 12, by C.G.P. Grädener, is written in bass clef with a key signature of one flat (B-flat). The tempo is marked "Molto Allegro." The score consists of 11 staves of music. The first staff begins with a first ending bracket. The second staff includes a section marked "A 2" and a first ending bracket. The third staff features a first ending bracket. The fourth staff contains a section marked "B 1" and a first ending bracket. The fifth staff has a section marked "C" and a first ending bracket. The sixth staff includes a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket. The eleventh staff has a first ending bracket. The score includes various musical notations such as dynamics (f, ff, p, mf), articulation (accents, slurs), and performance instructions (pizz., arco, ten.).

## Violoncell.

Violoncell musical score page 2. The score is written in bass clef with a key signature of one flat (B-flat). It consists of 13 staves of music. The notation includes various dynamics, articulations, and fingerings.

Key markings and dynamics include:

- pp* (pianissimo)
- f* (forte)
- cresc.* (crescendo)
- dim.* (diminuendo)
- p* (piano)
- mf* (mezzo-forte)
- ff* (fortissimo)
- ppp* (pianississimo)
- sp* (sforzando)
- fpp* (forzississimo)

Key markings include:

- D** (D major)
- E** (E major)
- F** (F major)
- G** (G major)

Fingerings are indicated by numbers 1, 2, and 3 above notes. Some notes are marked with 'x' for natural harmonics.



# Violoncell.

3

Violoncell musical score page 3. The page contains 12 staves of music in bass clef, with a key signature of one flat (B-flat). The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *ff*, *sempre f*, *poco p*, *f*, *len.*, *p*, *cresc.*, *dim.*, *mf*, and *f*. There are also markings for *1*, *2*, and *3* indicating different parts or measures. The score is written in a single system.

## Violoncell.

Violoncell score page 4. The page contains ten staves of music in bass clef with a key signature of one flat. The music features various dynamics including *f*, *p*, *pp*, *sfpp*, *mf*, *fz*, and *ff*. It includes several measures with fingerings (1, 2, 3, 5) and articulation marks. Specific markings include **M**, **N**, **O**, **P**, and **G.P.**. Crescendo markings (*cresc.*) are present in measures 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

## Violoncell.

Violoncell score page 9. The page contains ten staves of music in bass clef with a key signature of one flat. The music features various dynamics including *f*, *ff*, *sf*, *mf*, *p*, *pp*, *fz*, and *ff*. It includes several measures with fingerings (1, 2, 3, 4, 5) and articulation marks. Specific markings include **S**, **T**, **U**, **Poco più lento**, **Presto**, **ritard.**, **colla parte**, **ten**, and **sf**. Crescendo markings (*cresc.*) are present in measures 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

132

**Menuetto, scherzando.**

[illegible]

**Violoncell.**

SEINEN FREUNDEN  
CARL HAFNER. OTTO v. KÖNIGSLÖW. JOHN BÖIE.

Drei  
**QUARTETTE**  
für  
2 Violinen, Viola und Violoncell  
componirt  
von  
**CARL C. P. GRÄDENER.**

Nº II. OP. 17.  
Pr. 5 Mk. 50 Pf.

Nº I. OP. 12.  
Pr. 5 Mk. 50 Pf.

Nº III. OP. 29.  
Pr. 5 Mk. 50 Pf.

*Eigenthum des Verlegers.*

LEIPZIG u. WINTERTHUR, J. RIETER-BIEDERMANN.

132. 133. 134.

MERTON COPYING  
SERVICE

8 Wilton Grove, London SW19 3QX  
Phone/Fax: 020 8540 2708  
e-mail: mertonmusic@argonet.co.uk  
No. 4329